

**ON FREE VIEW**

**9 A.M. UNTIL 6 P.M.**

**FROM MONDAY, MARCH 6<sup>TH</sup>  
UNTIL THE DAY OF SALE  
INCLUSIVE**

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**THE  
GEORGES A. GLAENZER & CO.  
COLLECTION**

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**TO BE SOLD**

**AT UNRESTRICTED PUBLIC SALE**

**ON THE  
AFTERNOON OF THURSDAY, MARCH 9<sup>TH</sup>  
AT 2.30 O'CLOCK**

**AT THE AMERICAN ART GALLERIES**

**MADISON SQUARE SOUTH, NEW YORK**

CATALOGUE OF  
NOTABLE  
ANTIQUÉ OBJECTS OF ART

TEXTILES AND EMBROIDERIES  
WOOD CARVINGS, ENAMELS  
OLD FRENCH FANS

AND OTHER INTERESTING OBJECTS

BELONGING TO

GEORGES A. GLAENZER & CO.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

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AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

THE SALE WILL BE CONDUCTED BY

THOMAS E. KIRBY

OF THE AMERICAN ART ASSOCIATION

MANAGERS

NEW YORK: 1905

Press of J. J. Little & Co.  
Astor Place, New York

## CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.  
THOMAS E. KIRBY, AUCTIONEER.

# CATALOGUE



# AFTERNOON'S SALE

THURSDAY, MARCH 9TH, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2:30 O'CLOCK

## 1—*SILVER WATCH AND CASE*

Eighteenth century.

## 2—*HANGING LAMP*

Silver.

*Height, 7¾ inches.*

## 3—*TEAPOT*

Brass repoussé, representing armorial and figure designs.

*Height, 4 inches; diameter, 5¼ inches.*

## 4—*PAIR OF CANDLE HOLDERS*

Two lights each. Cast in bronze from original in Bâle Museum.

*Height, 10¼ inches.*

## 5—*CANE*

Louis XV. Gilt metal head.

*Length, 2 feet 11 inches.*

6—*PAIR OF CANDLE HOLDERS*

Two lights each. Cast in bronze from original in Bâle Museum.

*Height, 12¼ inches.*

7—*JAPANESE HELMET*

In mirror-black lacquer.

*Height, 1 foot 6½ inches; width, 1 foot 5 inches.*

8—*COAT-OF-ARMS*

Carved wood. Swiss. Seventeenth century.

*Height, 7 inches; width, 4¾ inches.*

9—*COAT-OF-ARMS*

Carved wood. Swiss. Seventeenth century.

*Height, 8 inches; width, 6 inches.*

10—*JAPANESE HELMET*

In mirror-black lacquer with frontal ornament of skull in Shibuichi metal.

*Height, 1 foot 7½ inches; width, 8 inches.*

11—*BROOCH*

Miniature on ivory, set in border of selected rhinestones.

12—*BUST*

Of Bacchante. Terra-cotta.

*Height, 1 foot 6 inches.*

13—*PAIR OF CANDLE HOLDERS*

Four lights each. Cast in bronze from original in Bâle Museum.

*Height, 12¼ inches.*

14—JAPANESE STAGHORN EMBLEM

Carved wood, gilt and lacquered.

*Height, 2 feet; width, 1 foot 11 inches.*

15—JEWEL BOX

Tortoise shell, silver inlay. Old Spanish.

*Height, 4½ inches; width, 3 inches; length, 5¾ inches.*

16—PAIR OF TERRA-COTTA CANDLE HOLDERS

Angels holding torches. Fine bronze glaze.

*Height, 1 foot 6½ inches; width, 5¾ inches; length, 10¼ inches.*

17—CARVED WOOD FIGURE

Of Japanese. On carved stand.

*Height, 1 foot, 3½ inches.*

18—LOUIS XV BONBONNIÈRE

Panels of porcelain. Painted.

*Height, 1¾ inches; width, 2¼ inches; length, 3 inches.*

19—PAIR OF TERRA-COTTA CANDLE HOLDERS

Angels holding torches. The latter, together with the angels' wings and base, are gilt. The balance painted of fine brownish tone.

*Height, 1 foot 6 inches; width, 6 inches; length, 10 inches.*

20—HAT-BOX

Japanese lacquer, with mounts of cloisonné enamel.

*Height, 1 foot 6½ inches; diameter, 1 foot 3 inches.*

21—*HERALDIC LION-COUCHANT*

Terra-cotta gilt.

*Length, 3 feet  $\frac{1}{2}$  inch; width, 1 foot  $5\frac{1}{4}$  inches.*

22—*INDIAN IDOL*

Of painted marble. (Arms broken off.)

*Height, 1 foot  $4\frac{1}{4}$  inches.*

23—*BUST*

Terra-cotta. By Mueller.

*Height, 1 foot 7 inches.*

24—*SMALL METAL BAS-RELIEF*

Italian Renaissance. Repoussé, parts silvered, parts gilt.

*$3\frac{7}{8}$  inches by  $5\frac{1}{4}$  inches.*

25—*PAIR OF BISQUE VASES*

Adapted for electricity; eagle pattern copied after Louis XVI Sèvres originals; gilt bronze branches of roses carrying light outlets furnished with candles and bulbs. Fitted for American wiring.

*Height, 1 foot 8 inches.*

26—*RELIQUARY*

In form of elliptical miniature. Gold, covered with enamel in exquisite tones of green and brown. Central motive, pairs of green columns surrounding two angels finely chased. Border of open-work trefoil design. Very unusual specimen.

### 27—ARABIC CHAIN PENDANT

Remarkable specimen of silver inlay on copper, with intricate tracing and pierced work. This fine and characteristic piece has been converted into a candle holder.

*Height, 4 feet.*

### 28—TUREEN AND SALVER

Of solid silver, with hall marks proving their authenticity as Louis XVI specimens. Chasing is of the finest quality. In leather covered case.

*Tureen, 11 inches by 4¼ inches. Salver, 9¼ inches diameter.*

### 29—PAIR OF BRONZE CANDLESTICKS

Genuine Empire specimens. Form of tripod. Excellent chasing.

*Height, 10½ inches.*

### 30—PAIR OF HANGING BOWLS

Fine specimens of Brocard engraved and enamelled glass, suspended from gold cords, terminating in multicolored Chinese silk tassels.

*Height, 6 inches; diameter, 1 foot.*

### 31—JAPANESE TEMPLE PAGODA

Base finished in black lacquer outside; interior containing a richly carved wood shrine in gilt and red lacquer; upper section richly ornamented with wood Ramma; panel doors decorated in diaper pattern, studded with emblems; fine tone of gold lacquer.

*Height, 8 feet 9 inches; width at base, 2 feet 6 inches; depth at base, 2 feet 1 inch.*

### 32—PAIR OF GRAND TEMPLE LANTERNS

In the shape of pagodas. Elaborately carved wood in patterns of lotus leaves, waves and representations of the dragon in high relief, the same beautifully painted in many colors and several tones of gold and silver.

*Height, 6 feet 3 inches.*

### 33—SADDLE CLOTH

Spanish. In three pieces. Seventeenth century specimen of leather work, ribbed field with ornate designs in blind tooling, in some cases covered with embroidery in various tones of blue and drab silk, forming figured medallions and fine ornamental border of interlaced foliage, with animals and figures treated in an Oriental spirit; undercloth trimmed with wrought iron pendants; top cloth with body of fine old blue velvet.

### 34—ROMAN BRONZE HEAD

This remarkable old Satyr's head was found in the neighborhood of Nîmes, France. The green patina is especially noteworthy.

## MEXICAN, JAPANESE AND CHINESE EARTH- WARE AND PORCELAINS

### 35—SMALL CONICAL-SHAPED VASE

Old Puebla earthenware, covered with a *claire-de-lune* glaze, with conventional ornament in brown, forming reserves in which fruits are depicted, chiefly in yellows. Mexican pottery of the early eighteenth century.

*Height, 8 inches.*

36—*PUEBLA BOWL*

Blue glaze forming a series of reserves, filled with conventional floriation. Rare example of Mexican pottery of the early eighteenth century. Repaired.

*Depth, 8 inches; diameter, 1 foot 7 inches.*

37—*PERSIAN WATER EWER*

Decorated in glaze colors of reds, greens and blues.

*Height, 1 foot 2 inches.*

38—*SATSUMA JAR*

Yellowish white glaze, finely crackled; decoration of figure scenes in fine polychrome and gold.

*Height, 6 inches.*

39—*JAPANESE KORO IN SATSUMA*

Of yellowish white glaze, finely crackled; ornamented with diaper pattern of blue and gold, leaving two reserves enriched with the howo bird, peonies and butterflies, bound by gilt dragons in relief.

*Height, 6 inches.*

40—*JAPANESE KORO IN SATSUMA*

Of white glaze, covered with ornamental pattern of gold, leaving reserves filled with dragons in blue, red and gold. Open-work cover of silver.

*Height, 4½ inches.*

41—*SATSUMA SWEETMEAT BOX*

Yellowish white glaze, finely crackled, with ground of speckled gold; very finely executed scenes of Japanese life depicted both on outside and inside. Interior shows interesting view of Fujiyama.

*Diameter, 3¾ inches.*

42—*GRAND TEMPLE VASE*

Imari porcelain of sonorous texture, decoration of floral design and landscape in blues and reds lined in gold, on four white reserves made by designs of gourds in blue; cover surmounted by dog Foo. Repaired.

*Height, 2 feet 10 inches.*

43—*UMBRELLA STAND*

Chinese earthenware, rich glaze of red, blue and green; dragon intertwined in conventional clouds.

*Height, 2 feet 7½ inches.*

44—*UMBRELLA STAND*

Chinese earthenware, rich glaze of red, blue and green; dragon intertwined in conventional clouds.

*Height, 2 feet 7½ inches.*

45—*CHINESE EARTHENWARE VASE*

Ground shading from bluish red to brown; decoration of various scenes in glaze and enamels of many colors. Curious specimen.

*Height, 1 foot 2 inches.*

46—*CHINESE EARTHENWARE VASE*

In jar form; similar decoration to preceding number, of which it undoubtedly originally formed the mate.

*Height, 1 foot 2 inches.*

47—*CYLINDRICAL VASE*

Thick orange glaze, with relief decoration of flowers, birds and emblems in various colored glazes. Seal mark of Ta Tsing K'ang-hsi Nien Chi, 1661-1722. Carved teakwood stand.

*Height, 11½ inches.*

48—*WATER EWER*

Mustard yellow glaze, minutely crackled. Lid in perfect condition.

*Height, 1 foot 1½ inches.*

49—*SET OF SEVEN DISHES*

Forming Chinese sweetmeat tray. The color laid on unglazed biscuit, of which sides are light yellow, bottoms and rims of greens, on which are interspersed prunus blossoms, marked off in India ink. Excellent specimen.

*Tray, 8½ inches by 9¾ inches.*

50—*CHINESE STATUETTE OF KWANNON*

Colored glazes.

*Height, 1 foot 3 inches.*

51—*DOG FOO*

White glaze, splashed with red.

*Height, 1 foot 3 inches.*

52—*CHINESE FIGURE OF MANDARIN*

Louis XV mounts in mercury, gilt, with Dresden china flowers; decorated glass lantern fitted with electric bulb and attachment.

*Height, 1 foot 3 inches.*

53—*PAIR OF CHINESE VASES*

Inverted pear shape; dark blue design of dragons, peonies and foliage on white ground, the field of which is treated with a secondary application of brown glaze; surface at base and around neck ornamented with bands of incised design of dull black tone.

*Height, 1 foot 5½ inches.*

54—CORAL RED BOWL

White decoration of bamboo sprays. Yung-Chêng period, 1723-36. Finely carved teakwood stand.

*Diameter, 4 inches.*

55—FLOWER VASE

Double lozenge shape. Decorated in six slightly depressed panels with figures, landscape and floral design in polychrome treatment. K'ang-hsi period, 1661-1722.

*Height, 5½ inches.*

*From the OASTLER Collection.*

56—QUADRANGULAR WATER BOTTLE

With five necks. Lustrous celadon glaze, enamelled inside and out. Crackled. Yung-Chêng period, 1723-36. With carved teakwood stand.

*Height, 11 inches.*

*From the OASTLER Collection.*

57—LARGE PLATE

Low relief design of dragon on front and leaf design on back. Beautiful celadon glaze. Ch'ien-Lung seal mark in blue.

*Diameter, 1 foot 7½ inches.*

58—CHINESE VASE

Famille rose. The three large reserves are decorated in polychrome with the old Chinese motive of two cocks among peonies, with prunus tree and butterfly. The small reserves are filled with peony sprays and bird. Ch'ien Lung period, 1736-93.

*Height, 1 foot 10 inches.*

59—CLUB-SHAPED VASE

Clear white porcelain, decorated with four slender, graceful figures of Chinese damsels, "Long Elizas," delicately pencilled in coral red; round the neck connecting bands of sceptre head scrolls and rectangular fret. K'ang-hsi period, 1661-1722. Carved stand.

*Height, 1 foot 5 inches.*

*From the OASTLER Collection.*

60—CONICAL-SHAPED JAR

Decorated at top with four Van Dycks of blue with white floriation, apparently lotus conventionalized. In the centre are sprays of flowers. This may be a K'ang-hsi piece. Repaired.

*Height, 1 foot 6½ inches.*

61—BEAKER-SHAPED VASE

With oviform body, mazarine blue glaze, decorations in pencilled gold of landscapes and history of same in characters. Yung-Chêng period, 1726-36. With carved teakwood stand.

*Height, 1 foot 3 inches.*

62—LARGE BULBOUS JAR

Fine glaze of dark powder blue; decorations in pencilled gold of pagoda and landscape. Round the top are floral patterns of arabesques. K'ang-hsi period, 1661-1722. Metal lid, evidently added at a later date, is missing.

*Height, 1 foot 6 inches.*

63—PAIR OF GRAND VASES

Decoration showing palace interiors, with numerous figures of Chinese court ladies, painted in gold and coral red enamels, inside of panels surrounded by key pattern in gold;

the reserve parts decorated with numerous Buddhist symbols, emblems and charms. Date, Yung-Chêng, 1723-36.

*Height, 2 feet 7½ inches.*

#### 64—PAIR OF REMARKABLE TEMPLE VASES

Fine examples of powder blue, with reserves in shape of leaves and stars, ground of which is white glaze decorated with foliage, birds and flowers in polychrome. Genuine dome covers. K'ang-hsi period, 1661-1722. Mounts of beautifully chased Louis XV ormolu.

*Height, 2 feet 6 inches.*

### ANTIQUE JAPANESE AND CHINESE CLOISONNÉ ENAMELS

#### 65—CHINESE CLOISONNÉ VASE

Arabesque design on light blue ground.

*Height, 8½ inches.*

#### 66—CHINESE CLOISONNÉ CANDLE HOLDER

Conventionalized flowers in yellow, red and white, amid foliations of green.

*Height, 11 inches.*

#### 67—CLOISONNÉ BOWL

Ground of turquoise blue, ornamented with bamboo trees, prunus blossoms and peonies interspersed with birds; band of sceptre heads around top.

*Diameter, 1 foot 11 inches.*

#### 68—PAIR OF CANDLESTICKS

Old Japanese cloisonné temple ornaments in design of lotus leaves and flowers; modelled on old bronze and filled in with enamel of dull colors. Date, 1750.

*Height, 2 feet 6 inches.*

#### 69—PAIR OF JAPANESE BRONZE KOROS AND CANDELABRA

Storks, bodies of which are covered with a fine gray enamel, the wings forming separate pieces inlaid with archaic incrustations of silver and gold. The supports for wax candles are of naturalistic design made to represent lotus leaves and flowers; the base is of carved wood representing a large lotus leaf.

*Height, 2 feet 8½ inches.*

#### 70—CLOISONNÉ BOWL

Rich decoration inside and outside, on blue ground. Fine archaic design of greens and browns as border on top and bottom, between which is a profusion of dragons amid conventionalized clouds and archaic hexagonal figures. Ming period.

*Diameter, 1 foot 7 inches.*

#### 71—GRAND ANTIQUE CHINESE CLOISONNÉ KORO

Hexagonal pagoda shape, supported by three elaborately wrought elephants' heads; open-work cover with design accentuated by penetrations, surmounted by dragon carved out of solid brass. The enamel work on turquoise background is made unusually interesting by the introduction of the horse in the projecting border. A splendid specimen of the Ming period.

*Height, 1 foot 7 inches; diameter, 1 foot 8 inches.*

## SEVENTEENTH AND EIGHTEENTH CENTURY PAINTINGS

### 72—OIL PAINTING

On copper. Spanish. Seventeenth century. "Expelling the Evil Spirits."

*7½ inches by 5½ inches.*

### 73—OIL PAINTING

On copper. Spanish. Seventeenth century. "Interment of Christ."

*9½ inches by 12¾ inches.*

### 74—OIL PAINTING

Spanish. Eighteenth century. Representing suicide of Lucrezia Borgia.

*Height, 2 feet 11 inches; width, 2 feet 5 inches.*

### 75—OLD SPANISH PAINTING

On wood. Representing baptism of our Lord. Garments of other figures inlaid in mother-of-pearl. Framed in carved-wood gilt frame. Seventeenth century.

*Height, 2 feet 5 inches; width, 1 foot 7 inches.*

### 76—SPANISH PAINTING

Seventeenth century. "Glorification of the Virgin." Well-preserved example of ecclesiastical art of the period, notable for its delicate tracery in gold.

*Height, 3 feet; width, 2 feet 3 inches.*

77—*PAINTED TRIPTYCH*

Religious subjects painted on leather; paintings both front and rear of the two side panels.

*Length, 4 feet 3 inches; height, 2 feet.*

78—*OLD SPANISH LEATHER PANEL IN FRAME*

Interesting ecclesiastical painting with figures in centre and flowers in corners, with scroll design border; all of fine old coloring.

*Length, 6 feet 5 inches; width, 3 feet 4 inches.*

LOUIS XV AND LOUIS XVI FANS

79—*FAN, HAND-PAINTED*

Octagonal shape. Cupids painted in water color on cardboard.

80—*MODERN FAN*

Burgau mother-of-pearl. Sticks carved and incrustured with gold and silver. The front panel is exquisitely painted by H. Ostolle. In case.

81—*MODERN FAN*

Shell sticks inlaid with gold and silver in the style of Louis XVI. The front panel painted in gouache colors on kid; is a perfect specimen of Donzel's art. In white satin box.

82—*ANTIQUE FAN*

Louis XVI. Shell sticks, carved, inlaid with gold and silver, with painting front and back. Watteau. In water color. Subjects on kid. In bright red gold tooled case.

83—*ANTIQUE FAN*

Louis XVI. Ivory sticks exquisitely carved and incrustated with gold and silver. The front panel painted on kid. Illustrates the old ceremony of the "Crowning of the Rosière." In green leather tooled case.

84—*ANTIQUE FAN*

Louis XV. Ivory sticks delicately carved. Front and back with painting in water color. In green and pink silk brocade box.

85—*ANTIQUE FAN*

Louis XVI. Carved ivory sticks inlaid with gold and silver, with water color painting of that epoch on paper, on front and back. In dark red morocco case.

86—*ANTIQUE FAN*

Ivory sticks painted. Of the Régence Louis XV epoch, with water color painting of same date on kid. In white satin box.

87—*ANTIQUE FAN*

Ivory sticks, carved, foliations with dolphin tops. Régence Louis XV, with painting on paper of mythological subjects front and back. In brown leather tooled case.

88—*ANTIQUE FAN*

Louis XV. Ivory sticks exquisitely carved to represent scenes after Watteau, with mother-of-pearl backing; ornamental foliation in gold, flowers in color; charming water color painting of that epoch on paper. In dark red morocco case.

## SCREENS

### 89—THREE-LEAF SCREEN

Covering of front divided into panels by gold galloons; central section of fine gold and silver eighteenth century brocade, with appliqué in gold; remaining panels of ribbed and floral design of similar texture.

*Each panel, 1 foot 7 inches wide; 5 feet high.*

### 90—TWO-LEAF SCREEN

Panels of front covered with two magnificent Louis XV chasubles, one a rich yellow brocade with design of silver lace and colored flowers interwoven; the other a fine green brocade with design of flowers and fruit; both trimmed with their original silver galloons. The reverse covered with pale blue brocade, conventional design.

*Each panel, 1 foot 11 inches wide; 4 feet 9 inches high.*

### 91—THREE-LEAF SCREEN

Louis XV. Gilt frame. Covered with jardinière cut velvet, in rich coloring; lined with Louis XVI red damask.

*Each panel, 1 foot 7 inches wide; 4 feet 2 inches high.*

### 92—THREE-LEAF SCREEN

Louis XV. Upper panels in glass, with decorations in flowers and ribbons of carved wood, painted in gray and green; lower panels covered with fine Louis XVI brocade of colored flowers and lace trails on a pale blue ground, with silvered white and blue brocade at the bottom; back lined with light blue iridescent material.

*Two panels 1 foot 5¾ inches wide; one panel 1 foot 7½ inches wide. All panels 5 feet 2 inches high.*

### 93—THREE-LEAF SCREEN

Louis XIV. Carved wood, gilt. Two Chinese panels of dark mauve embroidered with pheasants and pomegranates; centre panel, an old Japanese brocade with appliqué of imperial Chinese dragon and conventional waves in colors. Reverse covered with a rich brown Japanese brocade.

*Each panel 2 feet 5 inches wide; 5 feet 4 inches high.*

### 94—LARGE FOUR-LEAF SCREEN

Louis XIV. With frame executed in finely carved and gilt wood; panels covered with green cut velvet on one side and green damask of a similar pattern on the other.

*Each panel 2 feet 4 inches wide; 7 feet 9 inches high.*

## CLOCKS

### 95—CLOCK

Louis XVI. Mercury gilt bronze. Marble stand.

*Height, 1 foot 7½ inches; width, 1 foot 4½ inches.*

### 96—CLOCK

Of bisque of Sèvres; Louis XVI in design. Beautifully modelled figure and garlands (the latter slightly damaged).

*Height, 1 foot 7 inches.*

### 97—GRAND EMPIRE CLOCK AND SIDE PIECES

The former representing Canova's "Love and Psyche," beautifully cast by Thomire on base of Sienna marble ornamented with bow, arrow and wreath; side pieces consisting of urns of exquisite chasing on Sienna pedestals. The metal work throughout is of the best workmanship, finished in mercury gilding.

*Centre-piece—height, 3 feet 4½ inches; width, 1 foot 11 inches; depth, 10 inches. Urns—height, 2 feet by 8 inches square.*

## ANTIQUE CARVINGS AND FURNITURE

### 98—SPANISH RENAISSANCE FRAME

Bold carving of conventional leaves, flowers, etc., finished in gold and polychrome.

*Height, 2 feet 5 inches; width, 1 foot 11 inches.*

### 99—SPANISH RENAISSANCE FRAME

Mate to the preceding.

### 100—EXQUISITELY CARVED GILT WOOD FRAME

Its finely developed convolutions are usually met with only in metal work. This specimen is an eighteenth century Spanish production in the manner of Louis XV.

*Height, 1 foot; width, 9½ inches.*

### 101—PAIR OF CONSOLE FRAMES

Louis XV. Characteristic examples of this period at its richest, as shown by the elaborate undercutting. In addition to console proper, there are three mirror projections for small *objets d'art*.

*Height, 3 feet ½ inches; width, 2 feet 4 inches.*

### 102—TWO CONSOLES

Renaissance, gilt. Cherub's heads, carved wood.

*Height, 4 feet; width, 6 inches.*

### 103—CARVED WOOD STATUE OF SAINT

Seventeenth century. Painted in colors.

*Height, 3 feet.*

#### 104—*ITALIAN RENAISSANCE PEDESTAL*

Finely carved wood angel caryatides of a beautiful dark and mellow tone produced by the effect of age on the walnut.

*Height, 1 foot 7 inches; width, 1 foot 4 inches; depth, 11½ inches.*

### TABLES, STANDS AND DESKS

#### 105—*TEA STAND*

Louis XV. Upper section in three divisions; finely chased and gilt metal mounts.

*Height, 3 feet 9 inches; width, 1 foot 5¼ inches; depth, 1 foot 1½ inches.*

#### 106—*CONSOLE TABLE*

Of walnut, very finely carved, inlaid with green marble and finished after the manner of French Renaissance, as exemplified in the work of Du Cerceau.

*Height, 2 feet 11¾ inches; width, 2 feet 10 inches; depth, 1 foot 5 inches.*

#### 107—*CONSOLE TABLE*

Of walnut. Mate to the preceding.

*Height, 2 feet 11¾ inches; width, 2 feet 10 inches; depth, 1 foot 5 inches.*

#### 108—*TABLE DESK*

Genuine Louis XV, with ornamental mounts; drawer panels and border of top in marquetry of wood of roses.

*Height, 2 feet 7 inches; length, 4 feet 5½ inches; width, 2 feet 5 inches.*

109—TABLE

Italian Renaissance, gilt; twisted legs ornamented with laurel and berry, surmounted by carved caps supporting finely enriched frieze consisting of a series of medallions. Top of green marble.

*Height, 2 feet 11½ inches; length, 3 feet 11½ inches; width, 2 feet 3¼ inches.*

110—DINING TABLE, RENAISSANCE STYLE

Four corners supported by elaborately carved griffins. Stretcher ornamented with decorative carved head flanked by columns. Top enriched with carved mouldings.

*Length, 6 feet 8 inches; width, 5 feet.*

111—SIDEBOARD, RENAISSANCE STYLE

Centre panel elaborately carved with figure in centre, corners supported by genuine old consoles of angel heads.

*Height, 4 feet 10 inches; depth, 2 feet 5 inches; width, 6 feet 6 inches.*

112—SERVING TABLE, RENAISSANCE STYLE

Similar to preceding, with genuine old consoles supporting corners.

*Height, 3 feet 1 inch; depth, 1 foot 10 inches; width, 4 feet 10 inches.*

## CHESTS, COFFERS AND CABINETS

### 113—CHEST OF DRAWERS

Italian, of the seventeenth century. The top elaborately inlaid with satinwood, the balance of the piece covered with an intricate design of arabesques cut into the black surface and finished in a color similar to satinwood. Very curious specimen.

*Height, 3 feet; width, 2 feet 2 inches; depth, 1 foot 8 inches.*

### 114—CHEST OF DRAWERS

Louis XV. Veneer in wood of roses, richly ornamented with ormolu mounts. Fine marble top.

*Height, 3 feet 1 inch; width, 5 feet; depth, 1 foot 11 inches.*

### 115—COFFER

Swiss, seventeenth century. Richly carved figure and heraldic designs; heavy wrought-iron mountings.

*Height, 1 foot 4 inches; depth, 1 foot 4 inches; width, 2 feet 7 inches.*

### 116—INTERESTING WOOD CARVING

*Sketch 7* Used as a stand. Ornamentation painted in dry tones of green, yellow and red. *signed HDH 1655*

*Height, 2 feet ½ inch; width, 3 feet 1 inch; depth, 2 feet.*

### 117—COFFER

Seventeenth century. Carved oak, richly ornamented; high relief panel flanked by caryatides.

*Height, 1 foot 8 inches; width, 3 feet 1 inch; depth, 1 foot 8 inches.*

### 118—INTERESTING WOOD CARVING

Used as a stand. Rich floral ornamentation.

*Height, 2 feet ½ inch; width, 3 feet 5½ inches; depth, 2 feet.*

### 119—COFFER CABINET

Carved walnut. Front divided by very fine caryatides into three panels, the centre one ornamented with figure of angel and garlands, the two side ones with large conventionalized leaf treatment. A considerable part of the carvings utilized on this piece dates from the French Renaissance.

*Height, 2 feet 8 inches; width, 4 feet 7 inches; depth, 1 foot 9 inches.*

### 120—WALNUT CABINET

Swiss Renaissance. The upper part divided by torsional columns into two panels carved in niche form, holding statuettes of saints; further enriched by arabesques set in part relief. The lower section of this piece has been added at a later date.

*Height, 6 feet 3 inches; width, 3 feet 1½ inches; depth, 1 foot 2 inches.*

### 121—ITALIAN TABERNACLE

Of the eighteenth century. Semi-hexagonal. The upper section boldly carved in the form of a niche to receive the figure of Diana. The front supports are figures of women; the back panel is enriched by an escutcheon. All covered with gold, showing in parts the under coat of fine old red glaze.

*Height, 5 feet 3 inches; width, 2 feet 4 inches; depth, 1 foot 6 inches.*

122—*ITALIAN TABERNACLE*

Of the seventeenth century. Semi-hexagonal in shape. Upper section and body carved with foliations and heads in high relief, supported by gracefully sculptured columns. All painted with gold and polychrome beautifully toned by age.

*Height, 5 feet 5 inches; width, 3 feet; depth, 1 foot 7 inches.*

CHAIRS, STOOLS, SETTEES AND SOFAS

123—*EMPIRE STOOL*

Mahogany, with gilt carving, covered with Gobelin tapestry representing horse. Design by Carl Vernet.

*Height, 1 foot 5 inches.*

124—*CARVED WALNUT ARMCHAIR*

Swiss. Reproduction of original from museum in Bâle; very interesting treatment of back, upholstered and covered with cotton tapestry; frame finished in old style gilding.

*Height, 3 feet 9 inches; width, 2 feet.*

125—*HISPANO-MORESQUE CHAIR*

Crudely carved frame. Covered with beautiful panels of scarlet leather enriched with arabesque in gold. The border is studded with large brass nails.

*Height, 4 feet 4 inches; width, 1 foot 4 inches.*

126—*CARVED MAHOGANY ARMCHAIR*

Back and seat covered with superb embossed and illuminated Spanish leather. This is an unusually well preserved example of eighteenth century leather.

*Height, 3 feet 8 inches; width, 2 feet 4 inches.*

127—*CARVED WALNUT ARMCHAIR*

Finely sculptured arms ending in lions couchant; old gilding; style of Italian Renaissance; upholstered and covered in brocatelle.

*Height, 3 feet 3 inches; width, 2 feet 4 inches.*

128—*ENGLISH KNOLE EASY CHAIR AND STOOL*

Carved walnut, upholstered with loose down cushion for seat, covered with finest quality of red Jaspé velvet; trimmed with fringes.

*Height, 4 feet 1 inch; width, 2 feet 5 inches.*

129—*CARVED OAK ARMCHAIR*

Upholstered and covered with green velvet and trimmed with galloon; the back covered with royal coat-of-arms in Gobelin tapestry, style of Louis XIV.

*Height, 3 feet 11 inches; width, 2 feet 1 inch.*

130—*CARVED WALNUT ARMCHAIR*

French Renaissance specimen, with finely carved figure of Diana as back panel; ram's head arms. Triangular seat has loose cushions covered with red and gold brocade. Known as gossip's chair.

*Height, 3 feet 9 inches; width, 1 foot 10 inches.*

131—*CARVED WALNUT SEAT*

Lutheran. The back made up of antique carved panel and caryatides; seat covered with old leather panel (cracked).

*Height, 4 feet 4 inches; width, 2 feet 5 inches.*

132—*LARGE STALL SEAT*

Made of Italian Renaissance pilasters of finely carved walnut; back panel upholstered and covered with red damask, on which has been appliquéd an elaborately embroidered civic coat-of-arms of the seventeenth century.

*Height, 6 feet 7 inches; width, 2 feet 4 inches; depth, 1 foot 10 inches.*

133—*CARVED WALNUT ARMCHAIR*

Italian Renaissance. Interesting top panel in fine old brown tone; back covered with old velvet panel with gold appliqué work; coat-of-arms in centre is modern; seat covered with velvet.

*Height, 4 feet 5 inches; width, 2 feet 1 inch.*

134—*CARVED WALNUT ARMCHAIR*

Italian Renaissance. Interesting top panel of well-modelled cupids and lions; the upholstered back covered with a most interesting ecclesiastical embroidery in appliqué and needlework, which probably once formed the hood of a cope; the seat covered with old velvet.

*Height, 3 feet 11 inches; width, 2 feet 1 inch.*

135—*ITALIAN RENAISSANCE CHAIR*

Walnut; arms and legs in old gilding with carvings of armorial devices; back painted in polychrome to represent classical war scenes in medallion-form; upholstered seat cushion covered with stamped old Italian velvet with cut velvet border. A museum piece.

136—*EMPIRE STYLE SOFA*

Of mahogany. Lion's head, arms and feet in powder gilt. Covered with a silk bedspread of the eighteenth century; dark blue ground richly embroidered in colors.

*Length, 4 feet 10 inches; height, 3 feet.*

137—*TWO CUSHIONS*

Filled with down and covered with embroidery from bedspread, same as used on preceding item.

*1 foot 7 inches by 1 foot 5 inches.*

138—*TAPESTRY SOFA*

Carved-wood gilt frame in Louis XVI style. Covered with silk tapestry executed in design of floral garlands and foliation on cream background. An excellent specimen of modern French workmanship.

*Height, 3 feet 3 inches; width, 4 feet 3 inches.*

139—*PAIR OF ARMCHAIRS*

Carving, design and covering to match the preceding item.

*Height, 3 feet 3 inches; width, 2 feet 2 inches.*

140—*GENUINE CHIPPENDALE SOFA*

Of walnut, richly carved in the manner copied from the style of Louis XV. Covered with the original Beauvais tapestry. This piece has been purposely preserved unaltered and unrepaired. A museum specimen.

## RUGS

### 141—*KIZ KELIM RUG*

Small design with light background border.

*Length, 6 feet 7 inches; width, 4 feet 3 inches*

### 142—*ANTIQUE GHIORDES RUG*

Temple design with plain shaded blue centre.

*Length, 6 feet 6 inches; width, 4 feet 6 inches.*

### 143—*ANTIQUE SENNA RUG*

Cream ground, tree of life, crest of old pink, border of red. Extraordinary specimen.

*Length, 5 feet 8 inches; width, 4 feet 1 inch.*

## JAPANESE BROCADES

### 144—*JAPANESE SILK BROCADE*

Small rectangular panels, medallions and peacock feathers in drab on dark brown background.

*4 feet 4 inches by 2 feet 1 inch.*

### 145—*JAPANESE BROCADE SQUARE*

Design of bamboo sprigs and bats in white on green background.

*2 feet 1 inch square.*

146—*JAPANESE BROCADE STRIP*

Conventional ornament in white and soft brown on blue background.

*Length, 14 feet.*

147—*JAPANESE BROCADE*

Dragons in gold amid conventional clouds in greens, reds and white on background of brownish buff tone.

*5 feet 3 inches by 4 feet 1 inch.*

148—*JAPANESE BROCADE*

Gilt conventional flowers on wine-color background.

*2 feet 8 inches by 2 feet 4 inches.*

149—*JAPANESE BROCADE SQUARE*

Fine large medallions, conventionalized doves and gilt scroll work on purple background.

*2 feet 2 inches square.*

150—*JAPANESE TEMPLE BROCADE*

Fine floral decorations in gold and dull blue on brown background.

*6 feet 2 inches by 3 feet 6 inches.*

151—*JAPANESE SILK BROCADE*

Fine old specimen; peonies in silver, blue and brown on cream-yellow background.

*6 feet 7 inches by 8 feet 5 inches.*

152—*REMARKABLE JAPANESE BROCADE*

Pomegranate design in dark salmon color on dark blue background.

*5 feet 6 inches by 4 feet 7 inches.*

## CHINESE TAPESTRIES AND EMBROIDERIES

### 153—CHINESE EMBROIDERED COVER

Figures and emblems on red satin background, trimmed with black border and tassels, lined with green silk.

*1 foot 10 inches by 1 foot 8 inches.*

### 154—CHINESE EMBROIDERED FUKUSA

Floral decoration in form of medallion in gold and colored silks on red satin. Black silk border and tassels, lined with green silk. Date, 1740.

*2 feet 10 inches by 2 feet 3 inches.*

### 155—CHINESE IMPERIAL MANDARIN ROBE

Tapestry of blue silk ground, dragons in gold, characteristic emblems, clouds and wave border in many colors. First-class condition.

*Length, 3 feet 11 inches.*

### 156—CHINESE HORIZONTAL PANEL

Mythical figures embroidered on crimson satin ground.

*Width, 14 feet 4 inches; depth, 1 foot 10½ inches.*

### 157—RARE OLD SILK ROBE

Once worn by Mandarin of royal family, in tapestry of mellow brown ground with characteristic ornamentations of dragons in gold, emblems, clouds and wave border in many colors. First-class condition. Blue silk lining. A fine piece of the eighteenth century.

*Length, 4 feet 6½ inches.*

158—*MAGNIFICENT CHINESE ALTAR HANGING*

Gorgeous many-colored embroidery of Si Wang Mu in the attire of a Chinese princess seated on a Howo bird, flanked by two young girls, her regular attendants, bearing sacred peacock fans on field of indigo blue; other conventional sacred emblems on right and left. Fine fringe.

*9 feet 2 inches by 2 feet 6 inches; fringe, 1 foot 4 inches deep.*

159—*CHINESE EMBROIDERED PANEL*

Figures and flowers in gold and silk of various colors on subdued crimson background.

*2 feet 2 inches by 1 foot 9 inches.*

160—*REMARKABLE SILK BROCADE PANEL*

Central medallion of white storks, lower panel depicting two dogs Foo in pale blue; the balance of field composed of medallions and fretwork pattern in soft blues, greens and yellows on an all-over ground of salmon tone; lined; seventeenth century.

*5 feet 8 inches by 1 foot 9 inches.*

161—*REMARKABLE SILK BROCADE PANEL*

Mate to preceding one.

*5 feet 5 inches by 1 foot 9 inches.*

162—*CHINESE TEMPLE LAMBREQUIN*

Unusually fine needlework in two distinctly different forms of stitch, representing in the centre the Emperor in his heavenly garments of blue, receiving homage of Cheou-lao, God of Longevity; on the sides are Pa Sien, the eight immortals, mounted on the sacred animals of longevity and

holding their characteristic emblems. Background of subdued crimson. Upper band representing various Taoist symbols embroidered on indigo ground.

*Width, 13 feet 4 inches; depth, 5 feet 7 inches.*

## CHURCH VESTMENTS, BROCADES, EMBROIDERIES AND DAMASKS

### 163—*CHALICE COVER*

Cream brocade.

*1 foot 9 inches square.*

### 164—*ONE-HALF CHASUBLE*

Floral design brocade, flowers and leaves in blues and greens on red background.

### 165—*CRIB QUILT*

Interesting embroidery of flowers in blue and pink on linen ground.

*4 feet 5½ inches by 6 feet 3 inches.*

### 166—*SYRIAN EMBROIDERY*

Archaic design in gold, brown, red and green.

*3 feet by 1 foot 5 inches.*

### 167—*THREE PIECES OF GOLD EMBROIDERY*

Appliqué on purple satin.

*3 feet 6 inches by 1 foot 6 inches, each panel.*

### 168—*TRIANGULAR PIECE OF DAMASK*

Eighteenth century. Cream colored.

169—*FOUR PIECES OF BROCADE*

Eighteenth century. In white and salmon pink.

*Largest piece 2 feet 3 inches by 1 foot 11 inches.*

170—*TABLE COVER*

Sicilian. Floral appliqué in gold, silver and colored silk on red satin.

*3 feet square.*

171—*PORTUGUESE VALANCE*

Seventeenth century. Characteristic design of scroll-work in red damask appliqué on cloth-of-gold.

*5 feet 8 inches by 1 foot 10 inches.*

172—*CUSHION COVER*

Spanish embroidery on pale pink ground.

*1 foot 11 inches by 1 foot 10 inches.*

173—*TWO STRIPS LOUIS XVI BROCADE*

Design of bowknots and roses on cream background.

*3 feet 7 inches by 9 feet.*

174—*STOLE*

Gold ornamentation appliqué on red ground.

*6 feet long.*

175—*MALTESE WOVEN CURTAIN*

Terra-cotta color and drab.

*7 feet 2 inches by 6 feet 3 inches.*

176—*FIBROUS MUSLIN*

Ornamented with Arabic inscriptions embroidered in silk.

*4 feet 8 inches by 3 feet.*

177—*RICH GOLD ORNAMENTATION*

Appliqué on black cloth, originally forming part of court uniform. Six pieces.

178—*LAMBREQUIN OF GENOESE VELVET*

Divided into four panels by gold galloons and finished with gold fringe.

*6 feet 10 inches by 1 foot 5 inches.*

179—*ONE-HALF CHASUBLE*

Brocade of cream ground with profuse ornamentation in gold.

180—*MANIPLE*

Seventeenth century. Spanish; embroidery in gold and colored silks on cream brocade ground; gold fringe.

*2 feet 10 inches long.*

181—*THREE PIECES OF BROCADED DAMASK*

Fine silver floral ornamentation on rich brown ground.

182—*TWO PIECES OF DIRECTOIRE BROCADE*

Interesting conventional design in white and red background; trimmed with gold galloon.

*1 foot 10 inches by 1 foot 8 inches.*

183—*PIECE OF BROCADE*

Flowered. Eighteenth century. Salmon background.

*7 feet 5 inches by 6 feet 8 inches.*

184—*LOUIS XV SKIRT*

Brocaded flowers on striped mauve ground, trimmed with silver lace galloons.

185—*THREE PIECES OF BROCADE*

Seventeenth century. Probably originally part of chasuble. Fine cloth-of-gold with interesting design in orange red.

*Two panels 3 feet 7 inches by 1 foot 11 inches. One panel 2 feet 4 inches by 1 foot 11 inches.*

186—*FOUR PIECES OF BROCADE*

Silver weave; large leaf pattern brought out in tone of salmon.

*1 foot 5½ inches by 1 foot 4 inches each.*

187—*CHASUBLE*

Interesting design of silver woven on wine-colored background.

188—*TWO PIECES OF EMBROIDERY*

Spanish, probably forming originally part of a cope. Curious needlework in different styles of stitching, partly modern, on cream satin background.

*Large piece, 2 feet 8 inches by 2 feet 7 inches.*

189—*PORTUGUESE VALANCE*

Seventeenth century. Characteristic design of scroll-work in red damask appliqué on cloth-of-gold.

*5 feet 8 inches by 1 foot 10 inches.*

190—*STOLE*

Eighteenth century. Very fine appliqué of gold embroidery on cloth-of-gold.

*7 feet 8 inches long.*

191—*CHASUBLE*

Louis XVI. Perpendicular stripes and flowers, chiefly in blues. Salmon background.

192—*FRENCH COPE*

Silk brocade of all-over design of rose, medallions woven in a silver fretwork on blue ground; elaborately jewelled ornamentation in cloth-of-gold appliqué as border. (Spotted in three places.)

193—*PORTUGUESE BEDSPREAD*

Beautifully embroidered with clusters of roses on pearl-gray satin ground. Damaged parts have been mended.

8 feet 9 inches by 7 feet 3 inches.

194—*PIECE OF FRENCH DAMASK*

Green.

9 feet by 5 feet.

195—*ALTAR VEIL*

Eighteenth century. Spanish; embroidery in silver, gold and colored silks.

3 feet 1 inch by 2 feet 7 inches.

196—*LOUIS XV CHASUBLE*

Brocade with large flowers and leaves in white on salmon ground.

197—*PRIESTS' COLLARETTE*

Woven in silver, green and drab colors. Russian; eighteenth century.

4 feet 8 inches by 1 foot 2 inches.

198—*TWO VELVET LAMBREQUINS*

Handsomely ornamented with interlaced floriations, and scalloped border.

3 feet 11 inches by 1 foot 8½ inches.

199—*LOUIS XV CHASUBLE, STOLE AND MANIPLE*

Brocaded with floral architectural design in white on pale blue background; trimmed with gold galloons.

200—*BEDSPREAD*

Brocade in tones of apple-green and écru, with silk cut fringe.

9 feet 8 inches by 7 feet 3 inches.

201—*LACE COVER*

Spanish (Sierra Nevada), colored, with green silk centre. Renaissance period.

3 feet by 2 feet 4 inches.

202—*LOUIS XVI DRESS*

Two parts. Blue and white striped brocade.

203—*CHALICE COVER*

Spanish; seventeenth century. Embroidery of flowers in blue, red and green on solid ground of gold needlework *en couchure*; fine gold border.

1 foot 3 inches square.

204—*BAMBINO SKIRT*

Spanish Renaissance. Heavy appliqué of gold lace, gold ornament and embroidery in colors on white striped satin.

3 feet 4 inches by 1 foot 11 inches.

205—*PIECE OF FINE SILK MOIRÉ*

Rich yellow tone with underweaving of gold.

9 feet 3 inches by 3 feet 6 inches.

206—*TABLE COVER*

Spanish (Sierra Nevada) colored lace table cover, with green satin lining. Renaissance period.

5 feet 3 inches by 2 feet 4 inches.

207—*ALTAR FRONT*

Seventeenth century. Spanish; embroidery in colored silks of saint in centre and elaborate treatment in leaves and flowers. (Repaired.)

5 feet 10 inches by 2 feet 8 inches.

208—*SCUTARI VELVET LAMBREQUIN*

Ribboned border of flowers and leaves in red and green, gold cloth ground.

7 feet 6 inches by 2 feet.

209—*BROCADE BEDSPREAD*

Eighteenth century. Floral design in blue, yellow and green on salmon background, with elaborate silk fringe.

7 feet 4 inches by 6 feet 3 inches.

210—*STOLE*

Seventeenth century. Spanish; embroidery in gold and colored silks on cream silk ground.

6 feet 1 inch long.

211—*PIECE OF DAMASK*

Yellow.

16 feet 3 inches by 2 feet 7 inches.

212—*BAMBINO CAP*

Seventeenth century. Cloth-of-gold profusely ornamented with gilt spangles, silver hearts and jewelled stars in sapphire-blue glass, trimmed with gold lace.

*From front to back, 9¼ inches.*

213—*BAMBINO CAP*

Seventeenth century. Similar to preceding one, on cloth-of-silver with gold ornament incrustated with ruby-tinted glass.

*From front to back, 10 inches.*

214—*BAMBINO CAP*

Seventeenth century. Similar to preceding one, on cloth-of-silver, pale blue glass ornamentation.

*From front to back, 10½ inches.*

215—*LOUIS XV CHASUBLE*

Floral designs and ornamental strips in mauve, green and cream, trimmed with silver galloon.

216—*CHALICE COVER*

Rich Louis XV brocaded square with decorations in silver and colors on yellow damask ground; silver lace border.

*1 foot 10 inches square.*

217—*EMBROIDERED PICTURE*

Seventeenth century; Spanish. Madonna in the act of devotion before crucifix. Exquisite needlework in silks, with hands and face painted. Curious frame of decorated mirrors.

*Height, 1 foot 8 inches; width, 1 foot 2 inches.*

218—*LOUIS XVI COAT*

Elaborate embroidery of flowers on wine-colored striped satin.

219—*CHALICE COVER*

Rich Louis XV brocaded square with floral decorations in colors on green damask ground; silver lace border.

1 foot 10 inches square.

220—*CHASUBLE*

Eighteenth century. Silver brocade with floral design in red and silver, completely trimmed with original gold and silver galloons.

221—*PERSIAN TABLE COVER*

Covered with interesting foliation and birds in gold, blue and red silks, appliqué on black velvet; trimmed with fringe.

4 feet by 2 feet 11 inches.

222—*CHALICE COVER*

Spanish; seventeenth century. Elaborate embroidery of flowers in vivid colors on a gold background of solid needle-work *en couchure*.

1 foot 6½ inches by 1 foot 7½ inches.

223—*STOLE*

Spanish; seventeenth century. Elaborate embroidery of flowers in vivid colors. From the same series of vestments as preceding item.

8 feet 7 inches long.

224—HOOD OF COPE

Spanish. Seventeenth century. Elaborate embroidery of flowers in vivid colors. From the same series of vestments as No. 223.

1 foot 11 inches by 1 foot 7 inches.

225—TWO BURSES

Spanish. Seventeenth century. Elaborate embroidery of flowers in vivid colors. From the same series of vestments as Nos. 223 and 224.

9¼ inches square.

226—BROCADED COPE

Eighteenth century. Rich crimson ribbed ground from which the gold thread has worn, leaving intact the ornamentation of roses in tinsel thread. Gold galloon.

Width, 9 feet 6 inches.

227—ITALIAN EMBROIDERY

Very richly worked on pink silk. Floral design in form of disks and large central circle in gold and silver and colored silk needlework.

3 feet 5 inches by 3 feet 1 inch.

228—WAISTCOAT

Louis XVI. This charming specimen of exquisite embroidery, on finest cream satin ground, has the unusual distinction of having been left intact.

229—ITALIAN RENAISSANCE BAND

Elaborate appliqué of yellow and blue floriation on red background.

6 feet 11 inches by 8 inches.

230—*THREE UPRIGHT STRIPS OF EMBROIDERY*

Pearl-colored satin covered with a profusion of medallions and garlands, minutely rendered in embroidery of ribbons of many delicate shades. Fine specimen of needle-work in the style of Louis XVI.

*4 feet 5 inches by 11 inches, each strip.*

231—*VENETIAN CHALICE COVER*

Beautiful gold lace design appliqué on red silk. Museum piece.

*1 foot 8 inches square.*

232—*FINE ITALIAN RENAISSANCE BAND*

Elaborate design of red and buff floriations with flower border, appliqué with gold thread on dark mauve ground.

*7 feet 6 inches by 7½ inches.*

233—*ALTAR FRONT*

Florentine. Red damask very richly ornamented with appliqué of silver.

*6 feet 8 inches by 2 feet 1 inch.*

234—*BROCADE COPE*

Louis XV. Richly flowered design on white background, orphreys and hood of fine old velvet, on which are rich applications of gold embroidery.

*9 feet 8 inches wide.*

235—*CHASUBLE*

Seventeenth century. Spanish. Large floral decorations embroidered on cream satin ground. Perfect specimens of this type are very seldom found.

236—*MANILA EMBROIDERED COVERLET*

Design of trails of colored flowers with circular festooned centre, on pale green satin, made in the Philippine Islands for the Spanish court in the seventeenth century.

8 feet 6 inches by 7 feet.

237—*ITALIAN RENAISSANCE ORPHREYS*

These four panels, with figures of saints, in *point serré* needlework of colored silks and background and borders in gold *en couchure*, are good examples of the fine craftsmanship of this period.

5 feet 5 inches by 9 inches.

238—*SUPERB SPANISH CHASUBLE*

Side strips consist of floral design with birds embroidered in exquisite colorings on cream satin; seventeenth century. The original orphreys have evidently been replaced in the eighteenth century by the present interesting brocade of floral design.

239—*CASHMERE EMBROIDERY*

Intricate design of silver, flowers in blues and pinks on a turkey-red ground; border of red velvet.

3 feet 11 inches by 3 feet 9 inches.

240—*SPANISH EMBROIDERY*

Seventeenth century. Rich ornamentation in gold, silver and colored flowers on salmon background surrounding a gold, lace-edged panel of red silk, on which has been appliqué an elaborate muslin panel enriched with Arabic inscriptions.

4 feet 11 inches by 3 feet 5 inches.

### 241—GOLD APPLIQUE'

This magnificent specimen of the Italian Renaissance indicates the great skill displayed in the handling of gold thread. The beautifully rendered arabesques are well set off by the dull red background, with gold lace fringe.

3 feet by 3 feet 5 inches.

### 242—CHASUBLE

Portuguese. Seventeenth century. Ornamented with floral decorations, elaborately embroidered on black satin ground (damaged ground has been mended in parts). Unusual specimen.

### 243—PAIR OF STRIPS

Renaissance appliqué. These beautiful pieces undoubtedly served as orphreys and are splendid examples of gold needlework. The medallions in *point serré*, though badly obliterated, still retain much of their original charm, as color and composition. The background of mauve velvet is very unusual and makes these pieces unique.

3 feet 9 inches by 8½ inches, each.

### 244—SATIN PORTIÈRE FROM MANILA

The needlework of the Chinese, under the direction of Portuguese monks for the Spanish court. Blue satin ground profusely embroidered with emblematic designs in colors. Sacred pelican feeding its young; the lotus, emblem of purity, and other sacred flowers. Unique specimen of the seventeenth century.

9 feet 8 inches by 8 feet.

245—*SUPERB PORTUGUESE PORTIÈRE*

Renaissance specimen of cloth-of-gold, covered with an elaborate floral design of velvet, appliqué with ribbons; additional embroidery of parrots and tendrils of leaves. Very decorative piece.

*8 feet 6 inches by 5 feet 5 inches.*

TAPESTRIES

246—*TAPESTRY IN STYLE OF LOUIS XIII*

Subject, a large ram's head vase and conventional floral decoration.

*Height, 10 feet 2 inches; width, 4 feet 5 inches.*

247—*FLEMISH TAPESTRY*

Eighteenth century. Subjects are woman and children standing about a sun-dial. Trees in the background. Modern border.

*Height, 7 feet 3 inches; width, 4 feet 6 inches.*

248—*ITALIAN TAPESTRY*

Eighteenth century. Battle scene with classical figures in armor, represented in heroic size. Border on four sides. #

*Height, 11 feet 9 inches; width, 11 feet 10 inches.*

249—*GOBELINS TAPESTRY*

Seventeenth century. Fine weaving and design of life-size figures in pseudo-classical costumes. An excellent and characteristic piece; surrounded by border.

*Height, 11 feet 7 inches; width, 9 feet 8 inches.*

250—*TAPESTRY*

Early sixteenth century. Woven in the late Gothic manner with conventional foliation in large scale, interspersed with birds amid roses and thistles. General effect, green on dark blue ground. Striking border on red background. There is every indication that this specimen was woven for England.

*Height, 8 feet; width, 15 feet.*

251—*A MAGNIFICENT TAPESTRY*

Specimen of the fifteenth century. The background entirely covered with large leaf treatment, freely rendered, in greens and blues, with small delicate brown stems terminating in flowers in dark blues and browns. This field is interspersed with curious birds in colors and is flanked by richly ornamented pilasters, which at the top form an architectural border and at the lower corners develop into balustrades, against which are seated the figures of children.

*Height, 10 feet 2 inches; width, 15 feet 1 inch.*

252—*A MAGNIFICENT TAPESTRY*

The mate to the above. Similar, only even more enriched by having the border treatment more clearly defined at the base.

*Height, 11 feet 8 inches; width, 14 feet 9 inches.*

253—*A MAGNIFICENT TAPESTRY*

Similar to Nos. 251 and 252, but without balustrade or children.

*Height, 9 feet; width, 12 feet 6 inches.*

## FINE COLLECTION PIECES

### 254—*LARGE GOTHIC PANELS*

Painted on wood, partly embossed and treated in gold, rich coloring. These panels were discovered on the French side of the Pyrenees and were reported to have been part of the wall decorations in a convent chapel near Luchon. Interesting not only as color pieces, but for the quaintness of composition and line.

- (a) Figure of noblewoman on gold background; scroll-work with Gothic lettering.

*Height, 5 feet 4¾ inches; width, 2 feet 7¼ inches.*

- (b) Representing scene of assassination.

*Height, 6 feet ½ inch; width, 2 feet 11¾ inches.*

- (c) King, seated, receiving homage of nobles; Queen standing at his left.

*Height, 6 feet; width, 3 feet 4 inches.*

- (d) Lying in state, royal crown and insignia displayed in foreground; mourning knights.

*Height, 5 feet 10¾ inches; width, 3 feet 6½ inches.*

### 255—*TWO LIFE-SIZE FIGURES*

Of adolescents, Louis XIV, acting as torch bearers, ornamented in gold and polychrome. Unusually graceful in carving; forms and faces are of almost life-like representation. Life size.

### 256—*SOLID SILVER MONSTRANCE*

Seventeenth century Spanish. Fire gilding. Remakably fine chasing and engraving. An unusually rare and desirable specimen.

*Height, 3 feet*

257—*MAGNIFICENT RENAISSANCE WALNUT CRE-  
DENCE*

This specimen, in the manner of the Lyons School of the sixteenth century, is a faithful reproduction of the genuine masterpiece now in the collection of Chabrière-Arlès and formerly in the Sennegon Collection. Here the influence of Hugues Sambin is shown in the elaborate enrichment of the panels and the sculptor's dexterity in depicting the chimeras used as supports at the angles. In writing of the original, M. Gaston Migeon has expressed himself as follows:

"This example may be studied as a splendid example of the school which never lost its simplicity of handling and breadth of execution."

*Height, 5 feet 6 inches; width, 6 feet; depth, 2 feet.*

258—*TWO REMARKABLE TORSIONAL COLUMNS \**

Of late French Renaissance. Olive wood, with cameo-relief ornamentation of olive leaf and palm; richly carved capitals; lower part simplified by being carved in parallel grooves. Fine old gilding on natural rich background of brown.

*Height, 10 feet 6 inches.*

259—*TWO REMARKABLE TORSIONAL COLUMNS \**

Similar to the preceding. Bases of walnut, decorated with gilt scroll-work.

*Height, 9 feet.*

\* NOTE. These two sets are especially noteworthy, in that they differ from the typical torsional, which in this size is so often vulgar through over-ornamentation and coarseness of carving and coloring.

## 260—*GOTHIC STALL*

This superb piece of carving, though not in its present form dating from the Middle Ages, is constructed for the most part from genuine panels, the statuettes being of undoubted authenticity. The carvings of the back should be especially studied, as their workmanship and composition show the hand of a master. The leather seat, with its scroll-work in green and gold on white ground, is of a later period. Base of modern construction and carving.

*Height, 9 feet; width, 3 feet; depth at base, 2 feet 7 inches.*

## 261—*UNIQUE STATUE OF CARVED WOOD*

Fifteenth century. "Mater Dolorosa." The face is painted in nature's colors; the eyes made of glass, shedding tears; the physiognomy indicating intense grief. The draperies are tooled, showing a Spanish design, and richly covered with gold, now mostly hidden by a thick coat of incense. This remarkable and realistic statue comes from a convent near Puebla, Mexico.

## 262—*SET OF 1765 PUEBLA TILES*

Puebla blue design on white background. These remarkable tiles formed until March, 1903, the large cross in the floor of the Cathedral of Regina Coeli, Mexico City, and were taken up in the presence of the present owners. Their historic value is exemplified by the fact that they bear the arms of Charles V of Spain (the double-headed eagle), covering a space of eighty tiles, and the arms of Mexico (the eagle holding a snake in its beak, its claws resting on the national cactus). They show the Moorish influence on the Spanish designers by the insertion of several mosque lamps, as well as the Aztec feeling in the grotesque heads,

made by the assembling of lines producing the effect of human features. In order to render the design, the tiles have been assembled in plaster frames, which, placed one over the other, show the continuance of the decorative motive. The plaster spaces left between the tiles show those that were missing and in which odd tiles had been placed, but are now intentionally omitted by the present owners. A water-color tracey has been added to indicate the missing tiles.

The tile works of Puebla are said to have ceased to exist in 1750.

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RARE GALIPOT VASE.